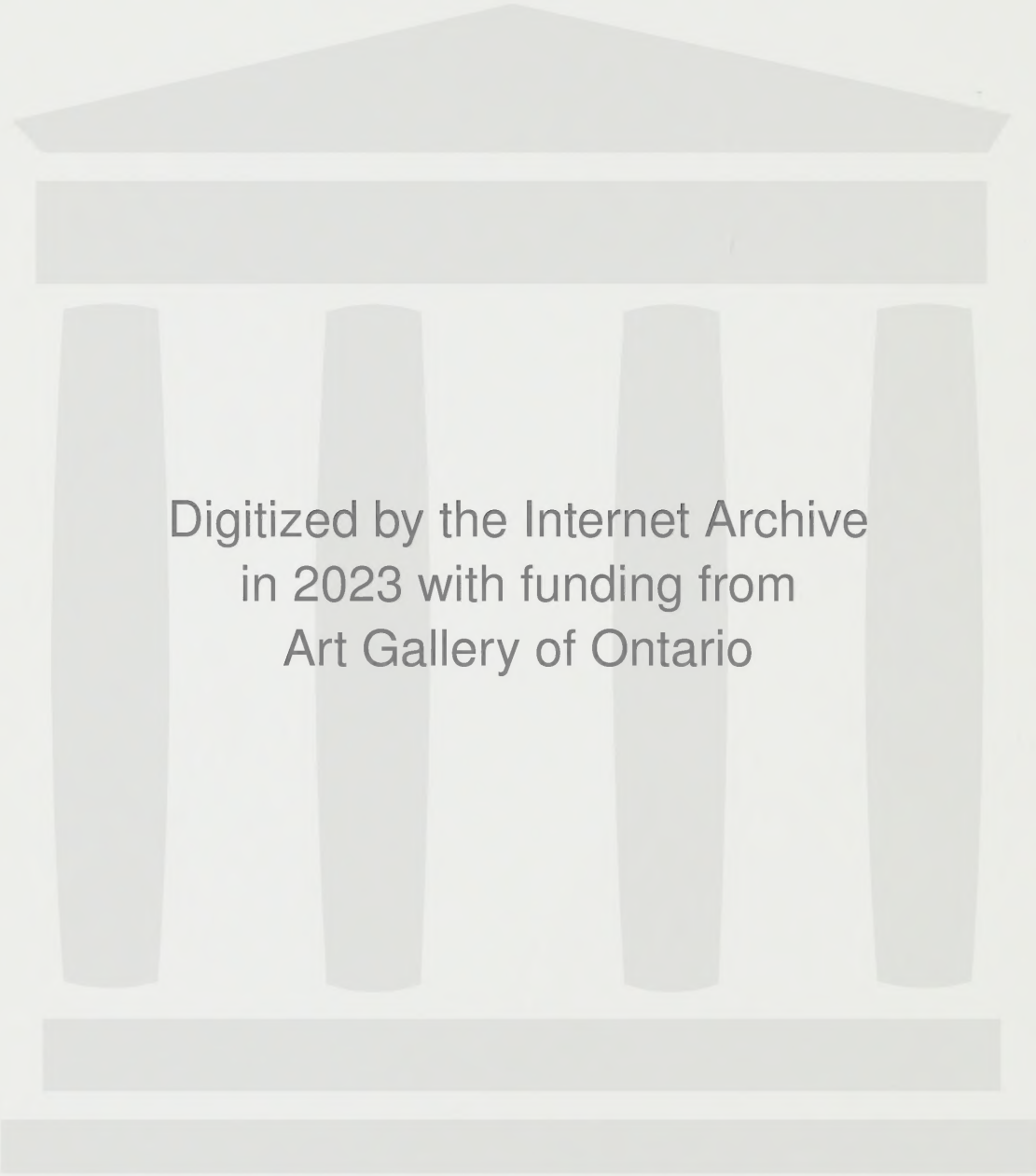


Annual Report

1980/1981



Art Gallery of Ontario



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Art Gallery of Ontario

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The Art Gallery of Ontario is generously funded by
the Ministry of Culture and Recreation,
Province of Ontario; the Municipality of Metropolitan Toronto;
the National Museums of Canada; the Canada Council,
and the Department of Communications (Cultural Property Export and Import Act).

President's Report



At the opening of *Vincent van Gogh and the Birth of Cloisonism*, Dr. Bogomila Welsh (right), guest curator and organizer of the exhibition,

remarks upon a picture to H.R.H. Princess Juliana of the Netherlands, who officially opened the show. President George W. Gilmour is at left.

The year which has just been completed at the Art Gallery of Ontario could be described as exciting and productive, as well as difficult and frustrating.

It has been exciting and productive because it was another year in which the Gallery reinforced its position as one of the foremost galleries and museums in the world. This came about for many reasons, one of them being the exhibition *Ten Canadian Artists in the 1970s*, organized by the Chief Curator, which is presently touring Europe. The most significant reasons, however, were *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism*. We were privileged to have Her Royal Highness Princess Juliana of the Netherlands officially open the van Gogh exhibition.

These exhibitions drew the attention of the international art world to the Art Gallery of Ontario, at the same time focussing world attention on the Province of Ontario and Metropolitan Toronto. They also generated strong public enthusiasm, with an attendance in excess of 350,000 people. This boosted total attendance to almost 650,000. Only the Tutankhamun exhibition had higher public response.

Throughout the year the Gallery continued its policy of emphasizing the work of Canadian artists, both contemporary and historical. The curatorial staff mounted eleven exhibitions of Canadian art.

The year just completed was difficult and frustrating because, like many institutions, the Gallery had to face the dilemma of expenses that escalated at a higher rate than did revenues. Because of skyrocketing costs, the van Gogh exhibition would surely have been aborted if it had not been for emergency assistance given by the Ontario and federal governments and by some concerned members of the Gallery.

In terms of daily operations, there simply has not been enough money to maintain all services at the level we would like. There are, however, many positive things I can report:

- We have a fine staff. I have tried to meet a good number of them this year. I am impressed by their professionalism and by the real interest they have in the Art Gallery of Ontario. I want to thank them for that.
- The management, both curatorial and executive, can be compared favourably with any in North America.

- The Volunteers make a contribution that is truly beyond calculation.
- The Board of Trustees has been diligent in attendance and sound in judgment and I am grateful for their support throughout the year.
- Membership holds steady at 32,000, a sure indication of community participation. In the area of private funding, the Gallery continued to build its long list of supporters, including Canadian corporations, foundations, and private individuals. Their generous donations provided much needed purchase moneys for additions to our permanent collection. In addition to these gifts, we are also very grateful for the important works of art which have been donated by private collectors.

We wish to record our appreciation for the support and assistance we received from the various levels of government. We are grateful for the help given by the Province of Ontario through its Ministry of Culture and Recreation, as well as by the National Museums Corporation, the Canada Council, and the Municipality of Metropolitan Toronto.

There is one important change to the Gallery's by-laws that I would like to report. In order to ensure turnover in representation from the Membership on the Board of Trustees, the board recently approved a by-law limiting the tenure of trustees elected from the membership to five one-year terms. However, to ensure continuity of candidates for executive positions, this limitation will not apply to trustees serving on the Executive Committee in their fifth year. The by-law also allows for re-election of any trustees who must leave the board after the five-year period; they may be re-elected after a lapse of one year.

The 1981-82 year will be challenging and again, I am sure, exciting. We are confident that we are positioned to meet the challenges. On behalf of the Board of Trustees, I would like to express appreciation to all who have made things happen during this past year - our staff, our members, our public, our fund-raisers, our volunteers, and William J. Withrow and his capable colleagues.

George W. Gilmour
President

Director's Report

"Without doubt the most visually ravishing and intellectually satisfying museum study of early French modernism to be seen on the American continent in recent years - the Museum of Modern Art's great Picasso retrospective being the lone exception."

So wrote Robert Hughes in the February 23, 1981, edition of *Time* magazine about our exhibition, *Vincent van Gogh and the Birth of Cloisonism*. By the time the show closed late in March, it had become the most successful picture exhibition in the Gallery's history. We owe a great debt of gratitude to Dr. Bogomila Welsh-Ovcharov, Guest Curator, for this ideal show. It was ideal because it achieved an almost perfect balance. In addition to pleasing the critics, lenders, and international art scholars with its perceptive, original thesis, its superbly selected works delighted every one of its more than 240,000 visitors. This fact more than compensated for the many complications we faced in negotiating loans of precious art works and for the ferocious and unexpected escalation of insurance and shipping costs. We had *some* warning, of course, because all the exhibitions we presented both in-house and throughout the province have cost more than their original budgets. But the sudden rise in art values resulting from that now infamous auction at Christie's in May almost did us in.

Yet the board and the staff were determined that Canadians should have an opportunity to see this marvelous exhibition. Generous support was forthcoming from The Weston Group, the Ontario Ministry of Culture and Recreation, the federal government, and several members of the Gallery, without which we should not have been able to continue the enterprise. Nor could it or *Turner and the Sublime* have succeeded without the incredible efforts of 852 Gallery volunteers, who made it possible to manage eighty-four hours of public viewing per week for seventeen weeks! With these contributions, and the enthusiastic response of the public, it was possible to reduce the projected deficit to a little over \$100,000.

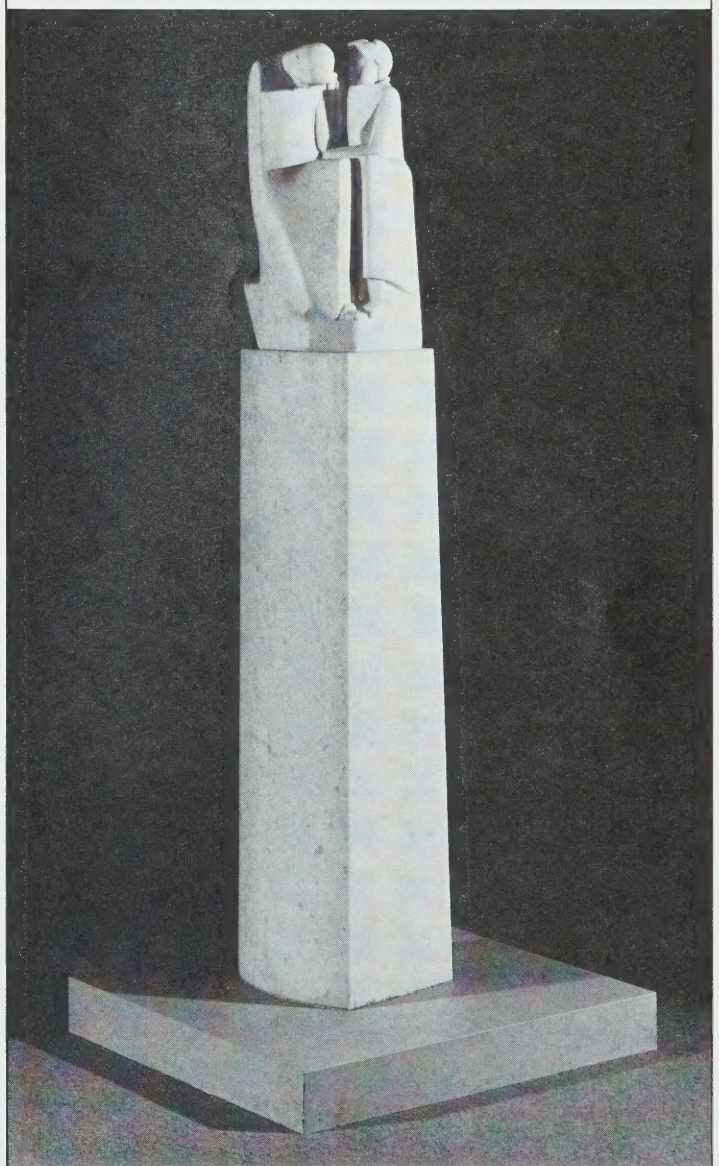
The year 1980-81 has been a time of great excitement and considerable achievement for the Art Gallery of Ontario, and the van Gogh exhibition was a drama in itself. At the same time it has been a period of grave concern over the growing gap between our overall operating expenses and our revenues. The first half of the 1970s were expansionist; the latter half saw the failure of government grants to keep pace with inflation. By 1978 we found ourselves unable to finance the program level we had established in the years 1974 to 1977. The Gallery is proud of its deficit-free operating record. We were not prepared to change that policy, so an assessment of our priorities was undertaken. Those activities with the highest ranking received the funds that were available. Fortunately, the Volunteer Committee was prepared to take up the challenge of running The Grange, saving the Gallery some \$200,000 per year that was desperately needed to help finance the art exhibition program.

A careful study of all possible sources of additional revenue was also undertaken. A Retail Operations Committee was formed to help develop the shops and dining services. Already improvements are evident both financially and in service to the public. We are also the grateful recipient of many donations from the private sector, as the President has reported. The membership, too, is a major source of support, with revenues for the fiscal year from this source being in excess of \$500,000. The Gallery has every reason to be proud of its membership and,

one hopes, vice versa. Our members provide a strong and vital base of community support. There are now no fewer than 32,000 members actively participating in the Gallery's program. It remains the largest membership in Canada by far and among the largest in the world.

The Gallery is most fortunate in the high level of scholarship of its curatorial staff. This has been further enriched during the year by the appointment of Dr. David Burnett as Curator of Contemporary Canadian Art and Marie Fleming as Associate Curator of Contemporary Art. We also welcome the appointment of Norman Walford as Chief of Administration and Corporate Secretary.

Inevitably there have also been resignations and retirements. I should particularly like to acknowledge the very considerable contribution made to the Gallery by Head Librarian, Sybille Pantazzi, who retired last July after thirty-two years with us.



Elizabeth Wyn Wood. (Canadian, 1903-1966), *Man and Woman*, c. 1935; marble shaft and figures, shaft H.124.0 cm., figures H.59.5 cm. Purchase, 1981.

EXHIBITIONS

The exhibition year 1980-81 saw a most varied but balanced program, highlighted by three major undertakings.

The Gallery is still resounding from the international success and impact of *Vincent van Gogh and the Birth of Cloisonism*. Organized in partnership with Rijksmuseum Vincent van Gogh, Amsterdam, the exhibition was assembled under the guest-curatorship of Dr. Bogomila Welsh, who also authored both the condensed and the definitive catalogues. But it was not the only major event of the year, by any means.

Turner and the Sublime also represented a large and provocative endeavour that similarly achieved considerable international status and acclaim. The exhibition was organized in conjunction with the Yale Center for British Art and the British Museum. A large part of the success of this exhibition in Toronto was attributable to Print and Drawing Curator Katharine Lochnan's spirited participation in the organization and promotion of this spectacular exhibition.

Canadian contemporary art was represented throughout 1980-81. It found significant representation in *Ten Canadian Artists in the 1970s*, an exhibition designed for European tour and organized by the Chief Curator, Dr. Roald Nasgaard, who also wrote the accompanying catalogue. This major show travels to Denmark, Germany, Luxembourg, and Belgium. Associate Curator Marie Fleming was responsible for organizing *Alan Barkley/Sculpture*, which was shown in conjunction with *Tim Zuck/Paintings*, an exhibition organized by the Glenbow-Alberta Institute. The *Gordon Rayner Retrospective* from the Robert McLaughlin Art Gallery, Oshawa, and *Metamorphosis: Reflections, Dreams and Memories: The Work of Florence Vale* from the Agnes Etherington Art Centre, Kingston, rounded out the contemporary Canadian exhibition program. *Roman Opalka 1974*, an exhibition of work by a contemporary Polish artist, continued the program of international contemporary art.

Canadian historical art exhibitions included *Carl Schaefer in Hanover* from the Edmonton Art Gallery; and *To Found a National Gallery: The Royal Canadian Academy of Arts 1880-1913* and *Reflections in a Quiet Pool: The Prints of David Milne*, both from the National Gallery of Canada, Ottawa.

The Print and Drawing program presented *Master Prints from the Presgrave Collection*, an exhibition currently on tour through the Extension Services branch, with a catalogue by Katharine Lochnan; and *An Album of Eighteenth-Century Venetian Operatic Caricatures Formerly in the Collection of Count Algorati*. Other works-on-paper exhibitions included *Master Drawings from the Permanent Collection of the National Gallery of Canada* and *Crosscurrents: Neo-classical Drawings and Prints from the Cooper-Hewitt Museum*, New York, circulated by the Smithsonian Institute Travelling Exhibition Service.

The Gallery's continued response to photography was reflected in the hosting of the large exhibition, *Photographs from the Collection of Sam Wagstaff*, from the Corcoran Gallery of Art, Washington.

Exhibitions derived from the Permanent Collection also continued to be an active and vital part of the program. Examples include *Selections of Volunteer Committee Acquisitions for the Art Gallery of Ontario, 1945-80* and *Recent Acquisitions of Canadian Historical Watercolours, Drawings, Prints, and Photographs*. Regular displays of the Trier and Inuit art gifts also constituted an important part of the exhibition schedule.

ACQUISITIONS

The most spectacular additions to the collection this year were a wood carving by Paul Gauguin, *Hina and Te Fatou*, executed during the artist's first stay in Tahiti in 1892-93; and *They Will Take My Island*, 1944, a painting from the height of Arshile Gorky's most productive years. Important gifts of European and American paintings and sculpture included a bronze and string *Head*, 1939, by Henry Moore, gift of Allan Manford; *Construction on a Theme from 1946*, 1967, by Max Bill, gift of Mira Godard; Ron Cooper, *Untitled*, 1968/69, gift of Mrs. Harry Davidson in memory of her husband; as well as a seascape by James Ensor and two paintings by Josef Albers from anonymous donors.

Major additions by purchase to the Contemporary Canadian Collection included Michael Snow's *Atlantic*, 1967; *Four in Summer*, 1960, by Jack Bush; as well as works by Anat Brink, Ric Evans, Eric Gamble, Yves Gaucher, Peter Hill, and Joyce Wieland. Important gifts included Royden Rabinowitch, *12th Lemma on Compact Manifolds*, 1979, from Aaron Milrad in memory of Joseph Milrad; and works by Rose Lindzon, gift of Mr. Andrew Willman; by Tony Urquhart and Ester Warkov, gifts of Mr. Marshall H. Webb; and by Jock Macdonald, gift of Dr. and Mrs. A. H. Squires.

Among purchases of historical Canadian art made this year were: J. W. G. Macdonald, *Mountain Peak near Lake Moraine, B.C.*, 1941; Maurice Cullen, *Summer near Beaulieu*, c. 1900;



Paul Gauguin, (French, 1848-1903). *Hina and Te Fatou*, 1892-3; tamanu wood carving, H.32.7 cm. Gift from the Volunteer Committee Fund, 1980.

Pegi Nicol Macleod, *The Tangled Garden*, 1935; Pierre Gauvreau, *La fleur ignifere*, 1947; and Elizabeth Wyn Wood, *Man and Woman*, 1927-28. Important gifts included Goodridge Roberts, *Georgian Bay*, c. 1952, from Mr. Jennings D. Young, Toronto; Walter J. Phillips, *Ten Canadian Colour Prints*, 1927, from Mr. George W. Gilmour, Toronto; J. E. H. MacDonald, *The Noon Hour*, 1911, from Mr. Jack Chipman, Toronto; and Gordon Webber, *Design No. X (Storm)*, 1945, from Mrs. Marjorie Bridges, Ashton, Maryland. A repatriation grant was received from the Canadian Cultural Property Review Board to assist in the purchase of six works dated 1861-62, by William G. R. Hind.

The additions to the Print and Drawing Collection were numerous. Major purchases include a drawing by Jan van Goyen, *Cottages by a River with a Boat in the Foreground*, 1651, a gouache on oiled paper by Eugène Delacroix, *The Bride of Lammermoor*, c. 1826, and a wash drawing by John Flaxman, *Paternal Affection*. Gifts were especially generous, and include a hand-coloured fragment of the German edition of Schedel's *Weltchronik* (The Nuremburg Chronicle), 1493, a gift of Madeleine C. and Richard N. Meyer on permanent loan from the American Friends of Canada; thirty-three books illustrated by Thomas Rowlandson from Mr. J. T. Johnson; and seventy-nine caricatures of the late eighteenth and early nineteenth centuries, English and French, from the Trier-Fodor Foundation. James Abbott McNeill Whistler's rare coloured lithograph, *Draped Figure Reclining*, c. 1893, was a gift of Esther and Arthur Gelber; *The Seven Wonders of the World* and *The Frontispiece*, a series of engravings after Marten van Heemskerck, was given

by Dr. and Mrs. Gilbert Bagnani; a wash drawing by John Romney, *John Howard Visiting Prisons*, was given by the late Dr. Theodore Allen Heinrich; Theodore Gericault's lithograph, *Horses Exercising*, 1821, was a gift of Touche-Ross, and George Richmond's black chalk drawing, *Satan on His Way to Paradise*, was a gift of Norcen. Among the gifts of twentieth-century works on paper were David Hockney's etching, *Pregnant Celia*, 1969, a gift of Mr. Aaron Milrad, and Jacob El Hanani's *445,440 Stokes*, 1980, a gift of Ben and Hael Dunkleman.

No works of art were de-acquisitioned during the year 1980-81.

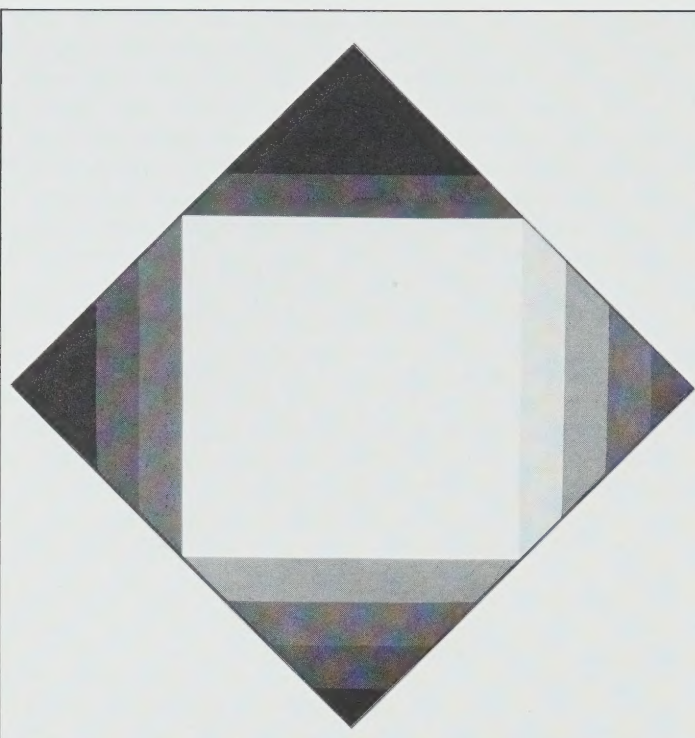
CURATORIAL ACTIVITIES

In addition to carrying out the acquisition and exhibition programs for the current year, curators were actively engaged in research on the Permanent Collection and on future exhibitions, as well as in writing, lecturing, and teaching.

The Registration Department reports that during the fiscal year it recorded the accession into the collection of 208 works of art. During the year 386 loans to the Gallery and 238 loans from the Gallery to other institutions were processed. Most important among the latter were: Sir George Clausen, *Haying*, loaned to the *Post-Impressionism* exhibition at the National Gallery of Art, Washington; E. M. Lissitsky, *Abstraction (Victory over the Sun)*, loaned to *The Russian Avant-Garde, 1910-1925*, at the Los Angeles County Museum; Jack Bush, *On a Green Ground* to the *Jack Bush Retrospective* at the Edinburgh Festival; Chuck Close, *Kent to Chuck Close: 1968-80* at the Walker Art Centre, Minneapolis; Thomas



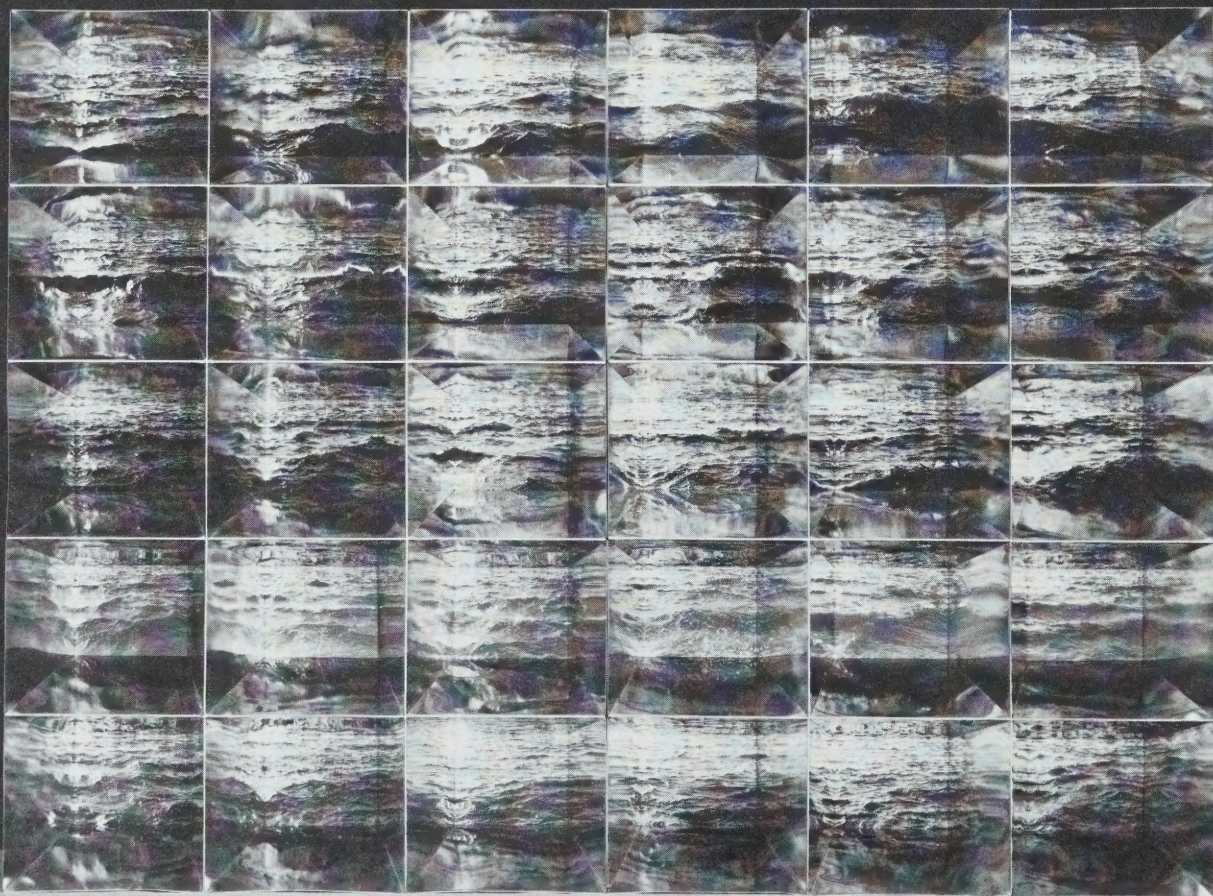
Jan van Goyen. (Dutch, 1596-1656). *Cottages by a River with a Boat in the Foreground*, 1651; black chalk, brown and grey wash, 17.6 x 28.2 cm. Purchase, 1980.



Max Bill, (Swiss, 1908-), *Construction on a Theme from 1946, 1967*; oil on canvas, 187.0 cm (diagonal). Gift of Mira Godard, 1980.

Gainsborough, *The Harvest Waggon* to Thomas Gainsborough at the Tate Gallery, London; Sir Anthony van Dyck, *Daedalus and Icarus* to *The Young van Dyck* at the National Gallery of Canada; Albert Gleizes, *Le Port*, to *Futurism and the International Avant-Garde* at the Philadelphia Museum of Art; François Boucher, *Les Sabots* to Boucher at Wildenstein & Co., Inc., New York; Camille Pissarro, *Boieldieu Bridge in Rouen* to *Camille Pissarro* at the Hayward Gallery, London; Morris Louis, *Lambda* to *Morris Louis* at the Tel-Aviv Museum; Guido Molinari, *Blanc Totalisant* to *Guido Molinari: Works on Paper* at the Agnes Etherington Art Centre, Kingston; Arshile Gorky, *They Will Take My Island* to the *Arshile Gorky Retrospective* at the Guggenheim Museum; Greg Curnoe, *Portrait of Terrence O'Shaughnessy* and *Spring on the Ridgeway* to the *Greg Curnoe Retrospective* at the National Gallery of Canada; and fifteen Old Master and Canadian paintings to *Seven Ages of Man* at the London Regional Art Gallery.

Chief Conservator Eduard Zukowski reports that he and his department carried out complete restoration of seventeen works and cleaned and varnished another seven works, as well as performing preventive conservation of 295 works on paper. In addition to work done on Gallery exhibitions, collections, and long-term loans, it was estimated that seventy hours of conservation work were done for Art Rental, 380 hours for Extension Services, and eighty hours for The Grange. Further, 150 working hours were devoted to the exhibition *Vincent van Gogh and the Birth of Cloisonism*.



Michael Snow, (Canadian, 1929-), *Atlantic, 1967*; welded metal, wood and photographs, 171.1 x 245.1 x 39.9 cm. Purchase, 1980.

Photographic Services continued photography of works of art for acquisition records, exhibitions, catalogue publications, and reproduction uses. During the year 768 works of art were photographed, 1,242 negatives produced, and 6,591 photo-prints issued. In addition 189 location assignments were completed. This year only selective photographic documentation of exhibitions and various support programs within the Gallery was possible, because of equipment wear and budgetary restraint. The major undertaking was progressive photography of activities related to *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism*. The department issued 896 black-and-white photographs and transparencies for editorial and academic users and for other museums, primarily by mail order. Other on-going activities include the accession and cataloguing of photographic resources. The program that supplies slides of the Permanent Collection and the Gallery's major exhibitions sold over 17,000 slides. Rights and reproductions permissions in connection with copyright clearances and royalty payments increased by 50 per cent to 365 transactions. The department is frequently consulted by other organizations and institutions concerning specialized areas of photography, cataloguing, copyright, and service procedures. Assistance was given to nine institutions, two consulting firms, and twenty individuals.

The Preparation Department installed over forty exhibitions for Curatorial, Education, the Reproduction Shop, Art Rental, The Grange, and the Reference Library. In its exhibition-installation capacity it handled in excess of 2,000 works of art, including the highly valued paintings, prints, and drawings of *Vincent van Gogh and the Birth of Cloisonism* and *Turner and the Sublime*. This department's responsibilities included the handling and packing of 250 works of art from the Permanent Collection for loan purposes. The success of the highly active exhibition program is due in part to the professionalism and dedication of this department.

THE EDWARD P. TAYLOR REFERENCE LIBRARY

After three years of rapid escalation, overall library readership appears to have stabilized. To better orient readers, new services have been introduced. They have included library seminars for 123 readers in twenty-two groups and seventy-five Library Science students in six classes. In the last six months, the library has begun to pursue aggressively museum catalogues through exchange, resulting in a 35 per cent increase in titles received. This compensated in part for the loss in purchasing power caused by the reduction of the library's budget: purchase of books decreased by 50 per cent. The library continues to be indebted to its many donors. The Volunteer Committee, S. Pantazzi, G. Bagnani, G. Hendrie, the Legislative Library of the Province of Ontario, and many others gave a total of 257 titles. To facilitate future participation in automated networks, library staff have begun to phase-in AACR II as well as to revise the card catalogue to be compatible with both Library of Congress subject headings and card copy.

THE GRANGE

The 1980-81 year has been a one of change and consolidation. The Grange program will now be the responsibility of The Grange Volunteer Committee and a corps of about 150 volunteers. The staff phased out during the year has worked long and hard to train the new interpreters and to make the transition on March 31, 1981, a smooth one.

During the summer, Experience 80 students catalogued and

set up finding aids for the Grange Archives and continued working on the rearrangement and indexing of the material in written, audio, and visual form in the Gallery Archives. The few remaining members of The Grange staff were called upon to act as instructors at seminars and lectures and to train staff in other sites throughout the province.

The Grange will remain a part of the Curatorial Branch.

EDUCATION SERVICES

An eventful year was dominated by the preparation for and the realization of the Turner and van Gogh programs. Taped tours were produced by the Education Branch for both exhibitions and a major didactic display was mounted for the van Gogh exhibition. An important milestone in our history was the Celebration of fifty years of the Gallery School with a retrospective exhibition and a book.

A total of over 57,000 students attended booked tours during the year. Approximately 40 per cent of these visited the two



Looking, discussing, and interacting with the sculpture provides students with a good understanding of the artist's intentions.



Summer Scholarship Painting Class. Activity Centre.

major shows. Thousands of other people of all ages took advantage of the Education Branch's services, programs, and facilities. Faculty of Education students from the University of Toronto and Queen's University were trained and Museum Studies students interned with the branch.

ELEMENTARY TOURS

This educational series, which generally offers ten different programs for school children (grades 2-8), was altered this year to include two special ones for the *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism* exhibitions. With generous assistance from the Junior Volunteer Committee, more than 6,000 children were able to enjoy special morning programs during these exhibitions, in addition to the many who came each afternoon for regular gallery visits.

"Hands On" has continued to be an integral part of the program. As a place for visual discoveries for young children and their parents, it has enjoyed capacity attendance each Sunday afternoon October to June as well as during the Christmas and March school breaks. In addition to the many families who have traditionally visited "Hands On" in the past, an increasing number of handicapped children are in evidence.

SECONDARY TOURS

Special orientation programs, using new approaches, were developed and presented to 10,381 high school students prior to their visits to both the Turner and van Gogh exhibitions. Regular activities also continued throughout the year, with tours of the collections, teacher workshops, and research on new programs.

As a complement to the high school curriculum, the department produced the exhibition *Space in Perspective*, examining the history of pictorial construction from the Renaissance to the present. Works of art from the Permanent Collection were supported by didactic material and models. A teachers' resource kit, including slides, was produced to accompany the exhibition.

ACTIVITY CENTRE

The Activity Centre program continued to expand with the addition of three extra classes in the Gallery School for a total of 180 students. Studio Visit attendance again exceeded 13,000 and Senior School classes were fully registered.

The Summer Scholarship classes completed their fourth consecutive year, funded by the Ministry of Culture and Recreation's Outreach grant. Over twenty former Scholarship students are currently enrolled in full- or part-time studies in fine arts in Ontario colleges and universities.

"Try Your Skill" activities on Sundays and spring break period averaged 200 participants per day and increased attendance to 3,125. The fifth annual Animation Workshop was fully registered with seventy-five students, and 250 people attended the annual screening of students' films.

ADULT PROGRAMS

Over the past year the Adult Programs Department continued to present a diversified program of lectures, courses, talks, performances, concerts, films, and video presentations. Highlighting the year were the numerous lectures, courses, and other programs given by staff and guest speakers in conjunction with the Turner and van Gogh exhibitions (see Appendices). The department also scripted taped tours and helped to prepare slide resource kits for each of these exhibitions. A wide variety of courses and lectures in other areas of art history was also offered, and talks and tours continued to be given throughout the year, including special tours in the Turner and van Gogh exhibitions.

"Aspects of Performance" presented new works by Spalding Gray, Rae Davis, Geomusic, and Yvonne Rainer, as well as lectures by John Howell and Chantal Pontbriand. Dance/Performances were given by Simone Forti, Deborah Hay, Margaret Dragu and Tom Dean, Jorge Lozano, and Irene Grainger. "Projected Parts" and "Video Narrative" were two series featuring a diverse selection of new tapes by Canadian and international video artists.

A wide variety of musical events were scheduled throughout the year. Classical concerts were featured on Sunday afternoons in the winter. Contemporary music events included five concerts by ARRAY. Autumn Nova, a program of five concerts of contemporary chamber music, was co-sponsored by CBC.

Public film series for 1980-81 included a selection of *Classics of German Entertainment Cinema 1919-31*, a survey of *German Films of the Seventies*, a tribute to *The Women Who Wrote the Movies 1912-51*, and an introduction to *Emerging Cinemas*. Other programs studied the history of film censorship (*Forbidden Films*), the relationship between motion pictures and popular music (*Rhythm and Roots*), and *Language and Representation in Avant-Garde Film*. Also featured were the work of independent filmmaker Jon Jost, *New Canadian Animation*, *The Ruckus Films of Red Grooms*, productions by the Atlantic Filmmakers' Co-operative and the Winnipeg Film Group, *Explorations in Super 8* by Toronto film artists, and the cinematic oeuvre of Michael Snow.

EDWARD P. TAYLOR AUDIO-VISUAL CENTRE

The centre served individuals throughout Canada, loaning 42,227 slides and 303 media kits to 1,714 borrowers. A total of 487 people used the centre's video facilities and 217 film loans supported noon-hour films and didactic programming. The major film series organized by the Audio-Visual Centre (*German Film of the Seventies*, *Michael Snow Retrospective*, *Forbidden Films*, *Jean-Pierre Lefebvre*) were well attended and brought new material to the attention of the public. Video works by three important Canadian artists (Tom Sherman, Lisa Steele, Susan Britten) were acquired, as well as several didactic films.

MEDIA PRODUCTIONS

In the past year, the Media Productions Department was active in the supplying of audio-visual technical services to an extensive Gallery program, which included regular touring, performance, and film programs as well as the van Gogh and Turner exhibitions. In conjunction with these exhibitions, Media Productions supplied audio-visual needs for special lectures,

courses, films, and training programs.

As well as the production of promotional slide shows and videotapes placed around the city and with cable TV stations, the department completed its first major three-quarter-inch videotape, *Lauren S. Harris*, which was made available to the public through the Audio-Visual Centre.

EXTENSION EXHIBITIONS

During the year, over 185,000 viewers attended twenty-six exhibitions that travelled to fifty-one centres, including four out-of-province, for a total of 112 bookings. One exhibition of particular interest was *Folk Art Treasures of Quebec*, jointly organized by the Art Gallery of Ontario and *Direction des musées et centres d'exposition, Québec Ministère des affaires culturelles*. It was made possible through the generosity of the Ontario-Quebec Permanent Commission.

Other major exhibitions that began their circuit in 1980-81 included *Master Prints from the Presgrave Collection*, *Prints by David Hockney*, *Louis Comtois: Paintings 1974-79*, and *Humorist Walter Trier: a Selection from the Trier-Fodor Foundation Gift*. As in previous years, the Art Gallery of Ontario was one of several agencies and institutions contributing to Festival Ontario, a program of the Ontario Ministry of Culture and Recreation. Extension Services originated an important exhibition, *Goodridge Roberts: Paintings from the 1950s and 60s*, which began a provincial circulation after its Festival Ontario showings in Simcoe and Sudbury.

The increasing demand for small exhibitions of eight to fifteen works, directed to those communities with limited access and facilities for major exhibitions, continued to be met by the *Contact* program. Five new exhibitions of original works by Canadian artists, plus three facsimile reproduction shows and five exhibitions circulating from the previous year, had a total of fifty-nine provincial bookings. The variety of the booking centres fulfilled one of the original intentions of the program by providing outlying communities such as Manitouwadge, Haileybury, and Deep River with quality exhibitions.

Artists with Their Work, a visiting artists program, continued to provide communities in Ontario with access to exhibitions of current work by a selection of contemporary artists practising in



Anonymous. *French-Canadian Dance*; polychrome wood, length: 1.10 cm, width: 45 cm. Musée historique de Vaudreuil.



Henry Moore, (British, 1898-), *Head*, 1939; bronze, string, (wood base), H.13.7 cm. Gift of Allan Manford, 1980.

a variety of disciplines. Twenty-seven artists participated in forty-three exhibitions, including lectures, workshops, and community events in thirty-two exhibiting centres. Of the forty-three programs, twenty-five per cent were held in northern Ontario communities such as Kirkland Lake, Atikokan, Sault Ste. Marie, North Bay, and Timmins. Four exhibitions were produced for festival events.

TECHNICAL SERVICES

Technical Advisory Services were called upon to provide advice on a diverse number of projects – crate construction on Manitoulin Island, exhibition design and installation for the Native Art exhibition and Auction in Toronto, and five new art galleries in the province. Fourteen art centres were visited, numerous written and verbal requests were responded to, and five outside personnel were trained in preparation, circulation, and installation of works of art.

Technical Services completed centre information reports on eight centres and actively engaged in all aspects of exhibition assembly – framing, crating, display, and the installation and dismantling of ninety-five exhibitions. As well, Technical Services built ninety-eight crates and cartons for works of art and display systems. Full matting and framing was completed on 155 pieces and partial framing and mounting was completed on an additional 679 items. Sixty-eight large-scale units and ninety-three small display accessories were constructed, and twenty-eight miscellaneous refurbishments were completed.

PHYSICAL PLANT

This department has just gone through yet another busy year, having assisted to a great extent in preparations for the Turner and van Gogh exhibitions just recently completed, and the refurbishing of the building as it returned to normal operation for the 1981 season. The good order in which all public facilities were maintained is a tribute to the hard work of the staff.

As the building ages, more repairs and maintenance will be necessary. The Gallery has planned as prudently as possible for the next ten years. However, as costs escalate, the possibility of major capital expenses continues to cause grave concern.

PUBLIC AFFAIRS

The various departments of the Public Affairs Branch acted energetically and successfully once again in support of all the Gallery's programs. This was especially evident in their contribution to the success of the Turner and van Gogh exhibitions. Indeed, staff of this branch formed the majority of the committee set up to organize the complex operations of these shows, covering virtually every aspect except curatorial and educational responsibilities. In addition to their usual duties, the manager of the branch acted as chairman of that committee, while the manager of the Co-ordination Department acted as co-ordinator for both exhibitions.

News coverage achieved by the Communications Department was exceptional. National and local popular and scholarly media across Canada and in Paris, London, and New York covered the exhibitions in depth. Rave reviews appeared in *The New York Times*, *Newsweek*, *Time*, *The Wall Street Journal*, and in daily newspapers in most major US cities. A world-wide audience was reached over shortwave radio and international wire services. Meanwhile the Marketing Department conducted an intense awareness campaign that employed advertising, banners, billboards, posters, brochures, and audio-visual presentations. It also organized tour groups and mail order systems. Taken together, these efforts projected the Gallery to an immense audience, enhancing still further its international reputation for academic quality.

The Publications Department, re-organized and merged with the Design Unit for greater economy and efficiency, again had an extremely busy year. Its major publishing venture was work on two van Gogh catalogues: a large academic book for spring publication and a smaller version to accompany the exhibition. The latter sold almost 30,000 copies, placing it in best-seller category.

As was reported earlier, the Membership Department consolidated its strength with some 32,000 members. The department, working closely with the Volunteer Committee, offered a wide range of well attended activities for Members. In this connection grateful mention should be made of the contribution of the Volunteers to Membership activities and also to other areas of the Branch.

The Gallery bookshop, under a new manager, had the most successful year in its history, with gross sales of almost \$800,000. The shop's layout has been re-designed, lighting has been improved, and the stock has been substantially upgraded.

VOLUNTEER COMMITTEE 80/81

This year the Volunteer Committee has organized and administered 1,542 men and women volunteers, 852 of whom worked during the seventeen weeks of the Turner and van Gogh exhibitions. Without these volunteers the financially plagued but magnificent van Gogh exhibit might never have happened.

The ongoing retail projects, the Reproduction and Jewellery Shops, were open for twelve hours every day during the Turner and van Gogh exhibitions. For this extra staffing the Gallery relied heavily on over 200 Gallery volunteers who provided a regular weekly half-day throughout the year.

The Turner and van Gogh exhibitions have been exciting challenges to the 392 members of the Volunteer and Junior Committees. But the biggest challenge this year has come as a result of a request from the Board of Trustees to take over the operation and program of The Grange by April 1981. Because the Gallery's budget was cut and Grange staff phased out, this

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1981, and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1981, and the results of its financial activities for the year then ended in accordance with the accounting principles described in note 1 to the financial statements applied on a basis consistent with that of the preceding year.

Toronto, Canada
May 29, 1981

Clarkson Gordon
Chartered Accountants

Art Gallery of Ontario

(Incorporated under the laws of Ontario as a Corporation without share capital)

Balance Sheet

March 31, 1981 (with comparative figures as at March 31, 1980) (in thousands of dollars)

	General Funds			Capital Funds			1981 Total	1980 Total
	Operating	Dining Services	Gallery Shop	Acquisition	Volunteer Activities	Building		
Assets								
Cash and short-term investments	\$ 439	\$ 74	\$220	\$1,070	\$457	\$513	\$2,773	\$2,329
Accounts receivable	385	18	16	317	41	44	821	342
Interfund receivable (payable)	195	(16)	(125)	252	(227)	(79)		
Inventory		33	131		113		277	245
Prepaid expenses	20		4				24	70
Works of art, at nominal value				1			1	1
Fixed assets, at nominal value						1	1	1
	<u>\$1,039</u>	<u>\$109</u>	<u>\$246</u>	<u>\$1,640</u>	<u>\$384</u>	<u>\$479</u>	<u>\$3,897</u>	<u>\$2,988</u>
Liabilities and Fund Balances								
Liabilities:								
Accounts payable and accrued liabilities	\$1,055	\$ 82	\$130	\$ 426	\$128	\$ 18	\$1,839	\$1,496
Deferred revenue	66		22		4	11	103	57
	<u>1,121</u>	<u>82</u>	<u>152</u>	<u>426</u>	<u>132</u>	<u>29</u>	<u>1,942</u>	<u>1,553</u>
Fund balances/(deficit):								
General	(82)	27	94				39	54
Acquisition and Volunteer				1,214	252		1,466	823
Gallery extension and repair						306	306	429
Grange						144	144	129
	<u>(82)</u>	<u>27</u>	<u>94</u>	<u>1,214</u>	<u>252</u>	<u>450</u>	<u>1,955</u>	<u>1,435</u>
	<u>\$1,039</u>	<u>\$109</u>	<u>\$246</u>	<u>\$1,640</u>	<u>\$384</u>	<u>\$479</u>	<u>\$3,897</u>	<u>\$2,988</u>
On behalf of the Board:								
Trustee — George W. Gilmour								
Trustee — Valentine N. Stock								
(See notes to financial statements)								

Statement of Financial Activities

Year ended March 31, 1981 (with comparative figures for 1980) (in thousands of dollars)

	General Funds			Capital Funds			1981	1980
	Operating	Dining Services	Gallery Shop	Acquisition	Volunteer Activities	Building	Total	Total
Revenue (note 3):								
Provincial	\$4,653						\$ 4,653	\$ 4,307
Federal	424						424	381
Municipal	315						315	290
Donations, grants, bequests and investment income	210			\$1,041	\$ 19	\$ 97	1,367	1,790
Annual membership fees	517						517	551
Other fees, admissions and miscellaneous revenue	766	\$828	\$769		888	139	3,390	3,914
The Art Gallery of Ontario Foundation (note 2)				317			317	238
Admissions - Special Exhibits	1,214						1,214	
Treasures of Tutankhamun Exhibition (note 5)								4,675
	<u>8,099</u>	<u>828</u>	<u>769</u>	<u>1,358</u>	<u>907</u>	<u>236</u>	<u>\$ 12,197</u>	<u>\$ 16,146</u>
Expenditures:								
Administration, maintenance and security	3,575	493	202	4	142	1	\$ 4,417	\$ 3,861
Curatorial and exhibitions	2,896						2,896	1,547
Education	934						934	861
Extension Services	542						542	577
Membership	243						243	280
Cost of goods sold		327	499		451		1,277	1,529
Treasures of Tutankhamun Exhibition (note 5)								4,675
Expenditures recovered (note 5)								(531)
Accession of art for collection (note 1 (c))				1,520			1,520	1,325
Building costs incurred (note 1 (d))						218	218	190
	<u>8,190</u>	<u>820</u>	<u>701</u>	<u>1,524</u>	<u>593</u>	<u>219</u>	<u>\$ 12,047</u>	<u>\$ 14,314</u>
Excess (deficiency) of revenue over expenditures for the year before appropriations	(91)	8	68	(166)	314	17	\$ 150	\$ 1,832
Change in appropriations								45
Excess (deficiency) of revenue over expenditures for the year after appropriations	(91)	8	68	(166)	314	17	\$ 150	\$ 1,877
Transfers between funds				194	(199)	5		
Gifts from (to) the Art Gallery of Ontario Foundation (notes 2 and 3 (b))				500		(130)	370	(1,953)
Net change in fund balance during the year	(91)	8	68	528	115	(108)	520	(76)
Fund balance, beginning of year	9	19	26	686	137	558	1,435	1,511
Fund balance/(deficit), end of year	<u>\$ (82)</u>	<u>\$ 27</u>	<u>\$ 94</u>	<u>\$1,214</u>	<u>\$252</u>	<u>\$450</u>	<u>\$1,955</u>	<u>\$1,435</u>

(See notes to financial statements)

Notes to Financial Statements

March 31, 1981

1. Summary of significant accounting policies

The financial statements of the Art Gallery of Ontario (the Gallery) present the financial position and results of its financial activities within the framework of the accounting policies summarized below:

(a) Fund Accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directives issued by the Board of Trustees. Transfers between the funds are made when approved. For financial reporting purposes, there are two groups of funds:

- (i) The general funds include the day-to-day operating transactions of the Gallery's activities.
- (ii) The capital funds are comprised of funds which are not available to meet operating expenditures. The acquisition fund is primarily for the purchase of art and includes, at a nominal value of \$1,000, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The volunteer activities fund (including Art Rental Service, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The building fund includes amounts that are designated to finance expansion of the Gallery's facilities and major repairs.

(b) Basis of financial statements

The financial statements of the Gallery have been prepared generally on the accrual basis except that (a) funds used to acquire works of art and completed facilities are accounted for as expenditures and depreciation on Gallery facilities is not provided; (b) annual membership fees are included in revenue as received and (c) interest income is included in revenue as received.

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) Works of art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal carrying value. The value of art acquired by gift during the year, is included in the statement of financial activities as donations revenue at appraised value, as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and together with gifted art acquired during the year is shown as accession of art for collection.

The value of gifted works of art included with donations in the statement of financial activities is \$370,000 in 1981 (1980 - \$674,000).

The cost of works of art purchased (1981 - \$1,150,000; 1980 - \$651,000), together with the value of art acquired by gift as indicated in the preceding paragraph, is reported as accession of art for collection.

(d) Fixed assets

The land, buildings, and equipment used by the Gallery are the property of the Gallery. The value of fixed assets has been excluded from the balance sheet except for a nominal carrying value. Construction costs incurred during major expansion programs are accumulated in the building fund, then, upon completion of the programs, are written off to the building fund balance.

During 1981, building alterations, repairs and costs for refurbishings totalling \$218,000 (1980 - \$190,000) were charged to the building fund balance. Equipment purchased is included in current operating expenditures (1981 - \$143,000; 1980 - \$90,000). Accordingly, no depreciation is provided in the accounts.

(e) Investments

Investments are carried at cost in the absence of any evidence of permanent impairment of value. Any gains on sale of investments are recorded at the date of sale or maturity and represent the difference between the net proceeds and the carrying value of the investment.

(f) Inventories

Inventories of materials and supplies used in the Gallery's services and activities are valued at the lower of cost or net realizable value.

(g) Pension plan

The Gallery maintains a pension plan providing retirement and death benefits to all its employees. The costs of the Gallery pension plan are expensed in the year premiums or required fundings are payable. (see also note 4).

(h) Grants

Grants are included in the statement of financial activities in the year in which the designated program is carried out. Details of grants earned during the year are set out in note 3(a).

(i) Province of Ontario financing

In 1971, the Province of Ontario agreed to provide the Gallery \$12,750,000 over ten years for the expansion of Gallery facilities and the entire amount was received by March 31, 1978. The Gallery issued \$12,250,000 of debentures to the Ontario Universities Capital Aid Corporation for a portion of the amounts received from the Province. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery. As it is expected the Province of Ontario will continue to make these grants, the outstanding debentures of \$11,318,000 at March 31, 1981 (1980 - \$11,485,000) are not recorded as a liability and interest expense and the related grants are not recorded in the accounts.

(j) Appropriations

From time to time, the Trustees appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

2. The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (Foundation) is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. Accordingly, the accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the Board of Trustees of the Foundation.

During 1981, the Trustees of the Foundation approved a distribution of \$317,000 from income (1980 - \$238,000) and \$500,000 from capital to the Gallery for the specific purpose of purchasing works of art.

3. Revenue

(a) The Gallery received during the year, or carried forward from the previous year, the following gifts, grants, or other revenue:

	Year ended	
	1981	1980
<u>Operating fund</u>		
Province of Ontario:		
Base operating	\$ 4,478,000	\$4,185,000
Experience '80	26,000	49,000
Outreach Ontario	32,000	54,000
Festival Ontario	24,000	19,000
Wintario (net)	70,000	
Folk Art Treasures	23,000	
Total Province of Ontario	4,653,000	4,307,000
Federal:		
National Museums of Canada		
Core funding	200,000	200,000
Training funding		18,000
Cultural animation		5,000
Total National Museums of Canada	200,000	223,000
Canada Council	201,000	158,000
External Affairs	23,000	
Total Federal	424,000	381,000
Metropolitan Toronto	315,000	290,000
Operations:		
Annual Membership fees ..	517,000	551,000
Treasures of Tutankhamun Exhibition		4,675,000
Donations, grants, bequests, and investment income	210,000	362,000
Other fees, admissions, and miscellaneous revenue	766,000	762,000
Special exhibit admissions	1,214,000	
Total operations	2,707,000	6,350,000
Total operating fund	8,099,000	11,328,000
Dining services	828,000	1,023,000
Gallery shop	769,000	642,000

Acquisition fund

Works of art funds:

Secretary of State (Cultural Property Export and Import Act)	7,000	36,000
Wintario		223,000
Annual campaign	664,000	336,000
Donated art	370,000	674,000
The Art Gallery of Ontario Foundation	317,000	238,000
Total acquisition fund	1,358,000	1,507,000
Volunteer activities	907,000	1,487,000

Building fund

Donations and interest income	99,000	123,000
Wintario	7,000	36,000
Land sale (note 3(b))	130,000	
Total building fund	236,000	159,000
Total revenue	\$12,197,000	\$16,146,000

(b) Included in building fund income is \$130,000 representing the proceeds from the sale of land located on St. Patrick Street. The proceeds were subsequently gifted to The Art Gallery of Ontario Foundation.

4. Pension plan

The total pension fundings and expense for the year was \$165,000 (1980 - \$174,000).

The actuarial valuation, prepared as of January 1, 1979, reported the Plan was fully funded.

5. Treasures of Tutankhamun Exhibition

During the year ended March 31, 1980 and as a result of a Protocol dated October 15, 1978 between the Government of Canada and the Government of the Arab Republic of Egypt, an exhibition of 55 objects was held open to the public in the Gallery during the period from November 1 to December 31, 1979. The profit from the Exhibition, as defined under the terms of the Protocol (primarily the revenue from ticket sales and the sale, in the Tut Shop, of catalogues and other materials connected to the Exhibition after all costs had been deducted) was subsequently paid to the National Museums of Canada who, after deduction of all expenses paid by it in connection with the Exhibition, forwarded the balance to the Egyptian Organization of Antiquities.

Included in the statement of activity for 1980 are expenditures of \$531,000 (primarily direct labour and related fringe benefits for Gallery staff) which were recovered from the Tutankhamun Exhibition.

transfer seemed logical, the Volunteer Committee having raised the initial money for the building's restoration.

During January and February The Grange Volunteer Committee interviewed, recruited, and trained 125 new Gallery volunteers to work in The Grange. As a result The Grange has been open since March 15 six days and two evenings a week, and school tours have been reinstated. The Grange now becomes another project that requires year-round staffing, together with the Reproduction and Jewellery Shops, most programs for the Gallery Membership Committee, and the Art Rental Service.

The Volunteer Committee has successfully organized Art Tours to Florence, Scotland, Rome, Ottawa, India, and Egypt this year, and conducted six one-day Gallery Hops in Toronto and Ontario. A preliminary outreach program to Metro Toronto's boroughs brought 300 Scarborough and North York citizens to special Gallery events hosted by volunteers. The Volunteer Committee docents have undertaken most of the 12 noon and 2 pm daily Gallery Talks, all the special Turner, van Gogh, and visiting adult-group tours, as well as Membership programs; they have contributed 678 hours this past fiscal year.

Gallery membership programs, including Art in the Morning, Art & Apéritif, and Special Evenings for Members, have successfully continued, as has staffing the Membership Desk in the main lobby. This year the Junior Committee members have toured elementary school children throughout the year, and studied intensively so they could tour the Turner and van Gogh exhibitions four mornings a week.

The Reproduction Shop published three new reproductions of works from the Gallery's Permanent Collection, two new posters, and a full-colour mail-order flyer. The Jewellery Shop continues to show the newest and best work of Canadian artist/jewellers. The Art Rental had two special exhibitions this year and maintains about 800 works for rent and purchase in its collection.

As a result of the success of extra projects for last year's Tutankhamun exhibition, the committee was able to purchase for the Gallery's Permanent Collection *Hina and Te Fatou* by

Paul Gauguin, and to assist with the purchase of *They Will Take My Island* by Arshile Gorky.

This year there was one extra money-raising project, a special Opening and Preview Party for the Turner exhibition. Excess revenues for further purchase and for The Grange will be \$225,000, of which \$150,000 is from The Reproduction Shop.

There were 73,747 hours logged this year in volunteer staffing. For every hour spent staffing, at least three to four administrative or overhead volunteer hours are expended in such functions as executive, training, buying, bookkeeping, and stock-taking.

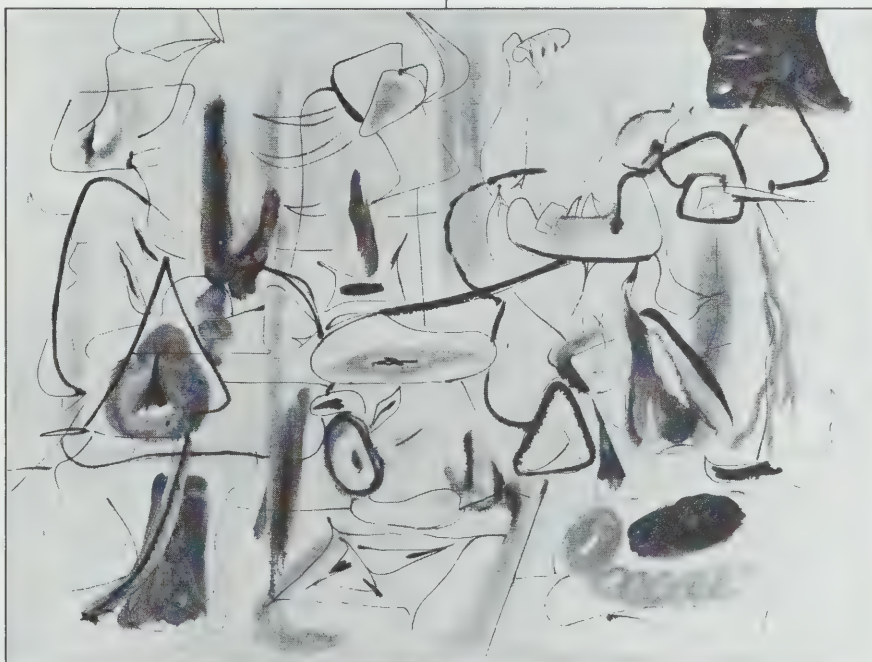
The Volunteer Committee, the Junior Committee, Gallery volunteers, and Turner and van Gogh special volunteers have met the challenges that an institution as complex as this one inevitably offers. The committee wishes to thank the Art Gallery of Ontario and the Board of Trustees, who support the committee by providing space for its activities and an office staffed by a co-ordinator and secretary.

IN CONCLUSION

The period under review can be seen as having been active and successful in exhibitions, acquisitions, and all those activities that support and contribute to our major purposes. The board, the staff, and the volunteers will together ensure that those qualities continue to characterize the Gallery's future. Of this we can be certain, because of the time and energy these people devote to the Gallery's business. Most trustees, for instance, do not merely attend monthly board meetings; they also serve on various committees, together with other highly qualified people who are not on the board but who also give freely of their talents.

In addition many trustees demonstrate their concern by individually offering help and advice. The president is especially generous; he meets virtually on a weekly basis with myself and senior staff and has made himself readily accessible whenever urgent needs arise.

William J. Withrow
Director



Arshile Gorky. (b. Armenia. 1904, d. U.S., 1948), *They Will Take My Island*, 1944; oil on canvas. 96.6 x 122 cm. Purchased with assistance from the Volunteer Committee Fund, 1980.

Committees of the Board of Trustees

Acquisitions Committee
Aaron Milrad, Chairman

Annual Giving Fund Committee
Valentine N. Stock, Vice President & Chairman

Audit Committee
Valentine N. Stock, Chairman

Canadian Historical Collection Committee
Fred Schaeffer, Chairman

Community Relations Committee
Dr. Murray B. Frum, Chairman

Contemporary Collection Committee
Professor Robert Welsh, Chairman

Exhibition Committee
R. Fraser Elliott, Chairman

Executive Committee
George W. Gilmour, Chairman

Finance Committee
Michael Koerner, Chairman

Future Directions Committee
Vincent Tovell, Chairman

The Grange Committee
Mrs. J. A. O'Brian, Chairman (to July 1980)
Mrs. A. K. Stuart, Chairman (from Dec. 1980)

House Committee
Peter A. Hertzberg, Chairman (to Feb. 1981)
Bruce Taylor, Chairman (from Feb. 1981)

Modern Sculpture Committee
Dr. Murray B. Frum, Chairman

Nominating Committee
R. Fraser Elliott, Chairman

Old Masters Collection Committee
Marvin B. Gelber, Chairman

Print and Drawing Collection Committee
Professor David McTavish, Chairman

Volunteer Committee
Mrs. D. C. Barber, President
Mrs. Arnold Agnew, 1st Vice-President
Mrs. Donald M. Ross, 2nd Vice-President

Junior Committee
Mrs. Philip B. Lind, Chairman
Mrs. Paul Beeston, Vice-Chairman

Exhibitions

We gratefully acknowledge the assistance of an annual grant from the Canada Council as well as the contributions from private sponsors toward mounting the Gallery's exhibition program.

Selections of Volunteer Committee Acquisitions for the Art Gallery of Ontario 1945-1980
May 3-July 13

The Gallery School: A Celebration
May 16-July 27

The Grange through the Eyes of the Artist
May 14-September 21

To Found a National Gallery: The Royal Academy of Arts 1880-1913
May 24-June 29

Crosscurrents: Neoclassical Drawings and Prints from the Copper-Hewitt Museum
May 31-June 29

Drawings from Punch
July 5-August 10

Master Prints from the Presgrave Collection
July 5-August 10

Nineteenth and Twentieth Century Works from the Permanent Collection and Loans
July 12-August 17

Selections from the Canadian Historical Permanent Collection
July 5-October 12

Gordon Rayner Retrospective
July 18-August 31

Metamorphosis: Memories, Dreams and Reflections-The Work of Florence Vale
August 2-August 31

Selections from the Trier-Fodor Foundation Gift
August 15-November 16

Master Drawings from the Permanent Collection of the National Gallery of Canada
August 16-September 14

Tim Zuck/Paintings
September 6-October 19

Alan Barkley/Sculpture
September 6-October 19

Folk Art Treasures of Quebec
September 13-October 19

Ten Canadian Artists in the 1970s
September 6-October 19

An Album of Eighteenth Century Venetian Operatic Caricatures formerly in the Collection of Count Algorati
September 20-November 9

Roman Opalka
October 25-December 7

20th-Century Drawings from the Permanent Collection and Loans
October 18-December 21

Turner and the Sublime
November 1-January 4, 1981

A Child's World
November 12-February 1, 1981

Recent Acquisitions of Canadian Historical Watercolours, Drawings, Prints, and Photographs
November 15-January 4, 1981

Christmas Themes: Selections from the Trier-Fodor Foundation Gift
November 18-February 1, 1981

Photographs from the Collection of Sam Wagstaff
January 10-March 8, 1981

Carl Schaefer in Hanover
January 17-March 1

Bartlett's Canada
February 4-March 15

Vincent van Gogh and the Birth of Cloisonism
January 24-March 22

The Animal's Conference: Selections from the Trier-Fodor Foundation Gift
February 7-May 3

Reflections in a Quiet Pool: The Prints of David Milne
March 14-April 12

Space in Perspective
March 14-April 26

Watercolours by Robert Holmes
March 18-April 26

EXTENSION SERVICES CIRCULATING EXHIBITIONS

These exhibitions were assisted by grants from the Ministry of Culture and Recreation, Province of Ontario, and the National Museums of Canada, Ottawa.

Artists Jazz Band: Signatures in Time
Alex Cameron: The Energy of Line and Colour
Coming Out: Six Generations of Women
*Louis Comtois: Paintings 1974-79**
Betty Davison: Cast Paper Relief Prints
Helen Duffy: Colour Diary
Eisenstein: Drawings for the Theatre
Eisenstein: Drawings for Ivan the Terrible
Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom 1570-1085 B.C.

Figures and Portraits of the Thirties and Forties
*Folk Art Treasures of Quebec**
Paul Fournier: Form and Meaning in Nature - The Mushroom

Hogarth's London
Stephen Hogbin: Sculptor in Wood
*Humorist Walter Trier: A selection from the Trier-Fodor Foundation Gift**
Brian Kelley: Intaglio Printing
*Ketubah: The Jewish Marriage Contract**

Stephen Livick: Photographic Explorations
Michelangelo: Figure Studies
Drawings from Punch
Prints by David Hockney
*Master Prints from the Presgrave Collection**
Goodridge Roberts: Paintings from the
1950s and 60s
See all the People: Poetry and Prints
A Selection from Les Très Riches Heures
de Jean, Duc de Berry
Selected Impressions: Recent Acquisitions of
Master Prints from the 15th to the 20th
*Century**

*Shown at the Art Gallery of Ontario
 during 1980-81

COURSES AND LECTURES

The following programs were organized in
 conjunction with the Turner and van Gogh
 exhibitions.

Courses

Turner to van Gogh: The Nineteenth Century
 Summer 1980. Lecturer: Roger J. Mesley.

Turner and the English Romantics.
 Autumn 1980. Lecturer: Francis Broun.

Van Gogh and His Contemporaries.
 Winter 1981. Lecturer: David Wistow.

Lectures

Thursday Morning Lectures.
 Autumn 1980: "The Great Romantics."
 - J. M. W. Turner (Lecturer: Francis Broun)
 - Francisco Goya (Lecturer: Peter Gale)
 - Théodore Géricault (Lecturer: David Wistow)
 - Eugène Delacroix (Lecturer: Brenda Rix)
 - Caspar David Friedrich (Lecturer:
 Roger Mesley)

Guest Lecture Series, Autumn 1980:
 "J. M. W. Turner."

Turner in Perspective: Perspective in Turner
 Lecturer: Andrew Wilton, Curator of Prints and
 Drawings, Yale Center for British Art

Turner and the Sublime
 Lecturer: Dr. Ronald Paulson, Professor of
 English, Yale University

Turner's Birthdays
 Lecturer: Dr. Charles F. Stuckey, contributing
 editor, *Art in America*

The Visionary Sublime: Turner's Angel
Standing in the Sun
 Lecturer: Dr. Gerald Finley, Queen's University

Guest Lecture Series, Winter 1981:
 "Vincent van Gogh and the Birth of Cloisonism."
 Cloisonism in the Longer View: Between Post-
 Impressionism and Symbolism
 Lecturer: Dr. Mark Roskill, Professor of Art
 History, University of Massachusetts

Van Gogh and Puvis de Chavannes: An Update
 Lecturer: Dr. Richard Wattenmaker, Director,
 Flint Institute of Arts

Claude Monet and Vincent van Gogh:
Two Aspects of Symbolism in the Mid-1880s
 Lecturer: Dr. Gerald Needham, Associate
 Professor, Department of Visual Arts, York
 University

Seurat's Relationship with Gauguin
and the Nabis Circle
 Lecturer: Dr. Robert Herbert, The Robert
 Lehman Professor of the History of Art, Yale
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Special Lectures
 Autumn 1980 *Turner and the Sublime*
 Lecturer: Francis Broun

Winter 1981 *Vincent van Gogh and the Birth*
of Cloisonism.
 Lecturer: Dr. Bogomila Welsh

Symposium on Vincent van Gogh and the
Birth of Cloisonism,
Saturday, February 14, 1981

Opening Remarks
 Dr. Bogomila Welsh, Curator of the exhibition,
 Professor of Art History, Erindale College,
 University of Toronto.

Cloisonism, a Synopsis
 Dr. Henri Dorra, Professor of Art History,
 University of California, Santa Barbara.

Vincent van Gogh in the Summer
and Fall of 1888
 Charles S. Moffett, Associate Curator, Depart-
 ment of European Paintings, Metropolitan
 Museum of Art, New York.

Paul Gauguin's Paintings 1886-90:
Cloisonism, Synthetism and
Symbolism
 Dr. V. Jirat-Wasiutynski, Assistant Professor,
 Department of Art, Queen's University,
 Kingston.

Popular Imagery and Cloisonism
 Dr. Gabriel Weisberg, Curator, Department of
 Art History and Education, The Cleveland
 Museum of Art.

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Chalmers, Mrs. Floyd S.	Edison, Mrs. John G.	Greenfield, Mrs. Charles G.	Kent, D.F.
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Chisholm, Robert F.	Elder, Mrs. J.J.	Griffin, Anthony	Kessler, Mrs. Maurice
Chiu, Dr. John H.	Elliott, Mrs. Ellen B.	Griffith, Mrs. E.N.	Kilbourn, Kenneth M.
Clark, H.S.	Elliott, John B.	Gross, Harold	Kolbourn, Miss Rosemary
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Clarkson, Miss Margot	Ewart, Mrs. J.H.	Grubb, Edward	Kilner, J.L.
Clarkson, Max B.	Faill, Miss J.F.	Guest, David G.	King, Mrs. A.S.
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Cohen, Mrs. Mina Daintry Dover	Fairfield, Mrs. Robert C.	Hahn, Benno F.	Kircheis, Albert
Cole, Dr. Arthur R. Cooper	Fairgrieve, William R.	Hahn, Mrs. Benno F.	Kircheis, Mrs. Albert
Cole, Dr. John E. Cooper	Farlinger, William A.	Hahn, Miss Brenda	Kirk, H.H.
Connell, H.B.M.	Farquharson, Dr. Helen Anne	Hahn, Dr. Neil	Koerner, Mrs. S.
Coon, Burwell R.	Fee, Dr. G.A.	Hair, Dr. Charles H.	Koerner, Mrs. Michael M.
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Cooper, Mrs. Donald M.	Ferguson, Gerald	Hamilton, Austin K.	Kofman, Dr. Oscar S.
Cooper, Miss Heather	Fergusson, Mrs. Neil C.	Hamilton, Miss Elizabeth D.	Kolisnyk, Peter
Cooper, Jack	Fienberg, John David	Hamilton, Mrs. Robert M.P.	Kossar, Mrs. Zena
Cooper, Mrs. North	Finch, Mrs. Gordon	Harding, C. Malim	Laidlaw, Miss M.A.
Cooper, Sydney C.	Finlayson, Mrs. R.W.	Harding, Mrs. C. Malim	Laidlaw, R.G.N.
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Corolis, Mrs. G.H.	Fleming, Mrs. Meredith	Harris, David R.	Laski, Mrs. Bernard
Cosentino, Sam	Fleming, Miss Shirley A.	Harris, Mrs. Robin S.	Laski, Miss Patricia
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Crang, Mrs. J. Harold	Franceschini, Leonard	Harrison, Michael St. B.	Leduc, Mrs. J.B.
Crashley, Mrs. J. Douglas	Frankel, Mrs. Carl M.	Hattin, Albert	Lefroy, Miss Beatrice
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 Le Sueur, Mrs. R.V.
 Levin, Mrs. Murray L.
 Le Von, H.A.
 Livingstone, H.E.
 Livingstone, Harold W.
 Lochhead, Kenneth C.
 Lockwood, Dr. A.L.
 Longstaffe, J.R.
 Love, Denis
 Love, Mrs. Denis
 Lovering, Mrs. William L.
 Lownsbrough, John
 Lunenfeld, Samuel
 Luxenberg, Mrs. Benjamin
 Lynch-Staunton, Mrs. Victor
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 Macaulay, Mrs. Robert
 MacBeth, Miss Lundia
 MacGill, Miss Elsie Gregory
 MacKay, Mrs. Stuart
 MacKenzie, Michael A.
 MacKenzie, Mrs. Michael A.
 Mackie, A.G.
 MacLachlan, Mrs. K.S.
 MacLachlan, Peter
 MacLennan, Dr. David A.
 MacTavish, Lachlan
 McCarthy, John L.
 McCarthy, Mrs. John L.
 McCarthy, Mrs. Katherine M.
 McCarthy, Thomas G.
 McCombie, Dr. A.M.
 McConnell, J.E.
 McCormack, Thomas G.
 McCutcheon, James W., Q.C.
 McDougald, Mrs. J.A.
 McGregor, R.H.
 McIlwraith, Miss Bessie A.
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 McLean, N.J.
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 Mann, Fred M.
 Margison, A.D.
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 Mitchell, Mrs. Osborne
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 Morris, Jack
 Morrissey, William F.
 Morrison, Mrs. Bruce
 Mulligan, Mrs. C.V.
 Mullin, John A.
 Mylrea, James M.
 Neilson, Allen

New, Ryland H.
 Newell, Mrs. Paul S.
 Newman, Mrs. M.F.
 Nichols, Mrs. E.C.
 Nicholson, Mrs. James
 Northey, C.F.
 Northey, R.K.
 O'Brian, Mrs. Ann Plunkett
 O'Callaghan, Mrs. Robert
 Okun, M.H.
 Olsen, Eric G.
 Olsen, O.H.
 Orlando, Mrs. Anthony
 Orsini, B.V.
 Osler, Miss E. Henrietta
 Osler, Mrs. G.S.
 Papas, Mrs. E.C.
 Parkin, Miss Jennifer A.C.
 Parkin, John C. Jr.
 Pascal, Mrs. Doris
 Pascoe, Mrs. Claud A.L.
 Pearsall, Mrs. R.J.
 Pepall, Robert L., Q.C.
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 Perdue, Mrs. Katharine L.
 Perkell, Henry H.
 Perkell, Jack
 Perkell, Joseph R.
 Perkell, Mrs. Samuel
 Perren, Mrs. S.R.
 Phelan, Paul J.
 Phillips, Timothy A.
 Phipps, Mrs. G.E.
 Pigott, J.J.
 Plummer, Miss Edith
 Plummer, Mrs. H.L.
 Pooler, E.H.
 Pooler, E.R.
 Porter, George W.
 Poyntz, Mrs. A. Ross
 Pullan, Morris
 Quetton, Hugh E.P.
 Rapp, Miss Laura
 Rapp, Miss Lee
 Rayner, Mrs. Jack W.
 Rector, Luther G.
 Redelmeier, Mrs. Francis M.
 Redelmeier, W. Robert
 Rhind, Mrs. J.A.
 Richardson, Bradley W.
 Richardson, Mrs. Bradley W.
 Richardson, Mrs. G.A.
 Richardson, J.A.
 Robertson, Mrs. D.E.
 Robertson, Norman S.
 Robinson, T.S.
 Rose, Dr. Pearl
 Ross, Mrs. J. Gordon
 Rotenberg, Kenneth
 Rotenberg, Mrs. Kenneth
 Rowe, Mrs. W.L.
 Ryckman, Miss Barbara
 Rykert, John C.
 Ryrie, Jack
 Sarick, S.
 Schaeffer, Fred
 Schieder, Dr. R.M.K.
 Scott, Ian
 Scott, Mrs. Ian
 Scott, Miss Jean P.
 Scully, Mrs. V.W.
 Searle, Mrs. J.E.

Shaw-Rimington, Mrs. Marie
 Shaw-Rimington, Miss Mary
 Shleser, Mrs. I.H.
 Shoniker, Thomas
 Silverman, Mrs. Peter A.
 Simmonds, Miss Jean
 Sinclair, Mrs. Ian
 Smart, Charles D.
 Smart, Mrs. E.W.
 Smith, Mrs. Andrew
 Smith, Mrs. Ryrie
 Smith, Mrs. St. Elmo
 Snow, F.L.
 Solomon, Mrs. Jules N.
 Sprachman, Mandel C.
 Stafford, J.H.
 Stapells, Mrs. A.E.
 Stearns, Marshal
 Stearns, Miss Nora R.
 Steele, H.
 Steiner, Alan N.
 Steiner, Mrs. Robert N.
 Stennett, J.D.
 Stephens, Mrs. C.A.
 Sterling, Donald B.
 Stevens, R.W.
 Stevenson, Alastair
 Stewart, Clair
 Stewart, Hamilton Douglas
 Stewart, Roy A.
 Stohn, Mrs. John D.
 Stoker, Patrick McG.
 Stone, Edgar J.
 Stone, Mrs. Edgar J.
 Storie, Thomas F.
 Stuart, A.K.
 Stuart, Alexander E.
 Stuart, Andrew T.B.
 Stuart, James M.K.
 Sully, Bruce A.
 Sutherland, H., Q.C.
 Swaine, Donald E.
 Swaine, Fred Baird
 Swaine, Dr. Fred M.
 Swaine, Mrs. Fred M.
 Sweeney, William R.
 Symons, Graham
 Symons, Mrs. H.L.
 Tabachnick, C.
 Tanenbaum, Max
 Taylor, Mrs. Michael
 Teller, Ms. Judith
 Thomas, Mrs. Alan M.
 Thomson, Garth O.
 Thomson, Mrs. Lesslie R.
 Tiller, Gordon D.
 Tiller, Mrs. Gordon D.
 Torno, Noah
 Torno, Philip
 Torno, S.C.
 Torrie, Mrs. F.G.
 Tory, James M., Q.C.
 Tory, Mrs. Jean A.
 Tory, John A.
 Tory, Mrs. John A.
 Trevett, William Edward
 Trevor, L.J.
 Tyas, Philip E.
 Tye, Lt. Col. H.T.
 Van Der Flaes, Edwin
 Van Der Hout, J.B.
 Vaughan, Bryan

Vaughan, David H.M.
 Vernon, Mrs. Patrick
 Waddell, Mrs. R.C.A.
 Wadds, Mrs. Robert D.
 Waldie, Gordon, Q.C.
 Waldie, Miss Penelope
 Walker, Alfred A.
 Walker, E.H.
 Walker, Mrs. Harold C.
 Wallace, Brigadier F.C.
 Walls, F.B.
 Ward, Walter G.
 Warren, Peter H.
 Warren, Mrs. Peter H.
 Warwick, Miss Mildred
 Warwick, Miss Nora
 Warwick, Miss Orian
 Watkins, William B.
 Watson, Alan G.
 Watson, Mrs. Alan G.
 Watson, Colin G.
 Wax, Dr. Sydney L.
 Waxer, Dr. Peter H.
 Weldon, David B.
 Weston, Galen
 White, J.R.
 Whittaker, Herbert
 Wilkes, Hilton
 Wilkins, Mrs. Donald J.
 Wills, J.C.
 Wilson, A.E.
 Wilson, Donald L.
 Wilson, Mrs. Donald L.
 Wilson, Mrs. H.H.
 Wilson, John Alexander
 Wilson, Dr. Murray
 Wilson, Ross F.
 Wingfield, R.M.
 Withrow, David A.
 Withrow, Miss Elizabeth Anne
 Withrow, John D.
 Withrow, Stephen Forbes
 Withrow, W.J.
 Withrow, Mrs. W.J.
 Wood, C.F.
 Woods, David
 Wookey, I.R.
 Wookey, Mrs. I.R.
 Wotherspoon, Mrs. G.D.S.
 Yaremko, John, Q.C.
 Yarmon, Mrs. Elliot N.
 Yeomans, Donald R.
 Yolles, L.S.
 Young, R. Brock
 Zaldin, Ms. Estelle
 Zeidler, E.H.
 Zerafa, Boris E.
 Zerafa, Mrs. Boris E.
 Zweig, Sidney M.

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 Crawford, Miss Lenore
 Cronyn, Mrs. J.K.
 Gardiner, Frederick G.
 Macell, Miss Margaret S.
 McFaddin, Charles
 Michener, Rt. Hon. Roland, Q.C.
 Pantazzi, Miss Sybille
 Taylor, Mrs. Margaret
 Wilton, Ernest

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Director

Claudette Kernaghan
Administrative Assistant

Diana Lucchetta
Secretary

Volunteer Activity
Joyce Davenall Turner
Co-ordinator

Anne Greaves
Secretary

Art Rental Service
Dora Stewart
Administrator

Vivien Nicklin
Bookkeeper

Development
Marie DunSeith
Development Manager

Peggy Eades
Clerk Typist III

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Controller

Elizabeth Hickey
Jackie Maillet (Sept. 30, 1980)
Supervisor, General Accounting

Lucy Scandolari
Payroll Officer

Mary Morina
Susan Barrie (Oct. 17, 1980)
Accounting Clerk

Joy Mustapha
Beverley Raill (Jan. 23, 1981)
Computer Operator

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*Chief of Administration &
Corporate Secretary*

Lou Challinor
Secretary

Administrative Services
Jane Cowan
Head

Allan Rees (Dec. 1980)
Head

Margaret Kyle
Purchasing Assistant

Linda Talbot (Jan. 1981)
Purchasing Clerk

Patti O'Hara
Head Switchboard Operator

Carolyn Coucill (Aug. 1980)
Head Switchboard Operator

Diana Doucet
Switchboard Operator

Paul Pinard (Mar. 1981)
Switchboard Operator

Betty Payton
Cloakroom Operator

Mary Anne Post (Sept. 1980)
Cloakroom Operator

Tom Harris
Messenger/Mail Clerk

Daniel Thibodeau
Machineroom Operator

Dining Services
Leo Chan
Manager

Monique Terrier (July 1980)
Manager

Sandra Higby
Supervisor of Services

Rita Morrissey (Sept. 1980)
Assistant Manager

Jane Allen
Secretary Bookkeeper

Philip Ou
Executive Chef

David Eaton (Aug. 1980)
Executive Chef

Mike Lee
Sous Chef

Hugh Russell (Feb. 1981)
Sous Chef

Lam Lan Ng
Garde Manger

Christian Harris
Dishwasher

Ildie Laszlo
Hostess

Harold Boyd
Cafeteria Supervisor

Monica Fong
Cashier

Betty Lui
Cafeteria Helper

Chine Chine Koo
Busperson

Hugh Oddy
Members' Lounge

Renee Borg
Mary Fisk
Betty Ing
Tracy O'Hara
Jovan Roknic
Andrew Zimbel
Dining Room Staff

Employee Relations
Patricia Elwell
Manager

Priscilla Ratcliffe
Assistant Manager

Mary Woolverton
Benefits Clerk

Security
John McDonald
Security Supervisor

Anthony Jackson
Assistant Security Supervisor

Carlos Dapello
Michael Duggan
Denis Fernandes
Eric Jensen
Ruperto Ligsay
Shift Supervisors

Roger Angeles
Chung-Hau Cheung
Roland Cordeiro
William Fryday
Patrick Grieve
Joseph Luciere
Edward Murray
Laurence Saulnier
Ronald Selles
Albert Vaiciulenas
Ron vander Cruysen
Frank Walters
Thomas Wey
Justas Zakas
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Chief Curator

Olga Davison
Assistant to Chief Curator

David Burnett
Curator of Contemporary Canadian Art

Marie Fleming
Associate Curator of Contemporary Art

Mara Meikle
Anne Copeland (Oct. 10, 1980)
Secretary

Dennis Reid
Curator of Canadian Historical Art

Edie Sersta
Secretary

Marta Hurdalek
Assistant Curator

Alan Wilkinson
Curator of Modern Sculpture

Katharine Lochnan
Curator of Prints and Drawings

Josephine Moore
Lise-Anne Jodouin-Forsyth (April 11, 1980)
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Eduard Zukowski
Chief Conservator

Ralphus Ingleton
Practitioner

Barry Simpson
Coordinator of Exhibitions

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Registrar

Kathleen Wladyka
Assistant Registrar

Parin Dahya
Clerk/Typist III

Anne Lawrie
Loan Clerk

Cynthia Ross
Ian McMillan (September 29, 1980)
Traffic Coordinator

Robert Soutar
Shipper/Receiver

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John Ruseckas
Chief Preparator

Reuben Lynch
Assistant to the Chief Preparator

John Banylis (March 31, 1981)
James Bourke
Stanley Garnicki
Brian Groombridge (Feb. 12, 1981)
Wilbert Headley
John Jacikas
Bruno Kaflinski
Coleridge Lewis
Louis Monstvilas
Charles Kettle
Ted Rettig
Preparators

Library

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Librarian

Karen McKenzie
Head Librarian

Lee Kimball
Library Coordinator

Larry Pfaff
Reference Librarian

Constance Blackmon (May 28, 1980)
Library Information Officer

Shelley Feldman (May 2, 1980)
Library Technician

Randall Speller
Library Information Officer

Carol Lowrey
Technical Services Librarian

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Coordinator of Photographic Services

Faye Craig
Assistant to Coordinator

Larry Ostrom
Head Photographer

Powey Chang
Photographer

Richard Plander (August 8, 1980)
Enza Chiarullo
Photographic Technician

Catherine Garside
Clerk/Typist

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Keeper of The Grange

Anne Greaves (September 16, 1980)
Administrative Secretary

Ruth Keene
Historic Housekeeper

Doris Wilton
Grange Housekeeper

Charles Sammons
Security/Maintenance

Jane Cowan (January 11, 1981)
Patricia MacDonald (April 25, 1980)
Pam Campbell (March 31, 1981)
Elizabeth Peters (March 31, 1981)
Janice Seger (September 6, 1980)
Donna Stapley (September 30, 1980)
Ina Van der Veen (October 24, 1980)
Marianne Webb (March 2, 1980)
Historic Interpreters

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Head of Education Services

Marilyn Jacobs
Administrative Secretary

Deborah Percy
Scheduling Officer

Janice Bee
Receptionist/Scheduling Secretary

Elementary Level

Percy Webb

Wendie Flaster (Dec. 1980)
Senior Education Officer

Linda Kricorissian
Education Officer

Laural Carr
Murdoch Chisholm
Wendie Flaster
Sally Gregson
Jane Hord
Education Officers, Part-time

Secondary Level

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Senior Education Officer

Catherine Studley
Education Officer

Linda Judelman
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Julie Stone
Bonnie Williams
Education Officers, Part-time

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Secretary/Registrar

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Dierdre Chisholm
Moirra Clark
Elaine Cohen
Joan Krawczyk
Tonie Leshyk
Carol Matson
Barbara McDonald
Ted Rettig
Gayle Richardson
Susan Schelle
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Modris Broze (Chief)
John Bailey
Rae Johnson
Technicians

Patricia Cipriani
Mary Greto
Nora Gubins
Kim Etherington-Reid
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*Senior Education Officer/
Deputy Head of Branch*

Fred Broun
Education Officer/Lecturer

Brenda Rix
David Wistow
Education Officers, Part-time

Kate McCabe
Head of Performance Program

Margaret Cooper
Programmer — Film

<p>Audio-Visual Centre Catherine Goldsmith <i>Head</i></p> <p>Margaret Brennan <i>Senior Cataloguer</i></p> <p>Lynne Burry <i>Catalogue/Researcher</i></p> <p>Carol Kosta <i>Loans Consultant</i></p> <p>Norma Elms <i>Secretary III</i></p> <p>Kristina Saplys <i>A/V Technician</i></p> <p>Media Productions Henry Dunsmore <i>Head</i></p> <p>Barbara Arsenault <i>Chief Media Technician</i></p> <p>John Kamevaar <i>Media Technician</i></p> <p>Tony Bounsall <i>Media Assistant, Part-time</i></p> <p>David Progosh <i>Media Assistant, Part-time</i></p>	<p>Peter Dykhuis John Goodwin (January 26, 1981) Brian Groombridge <i>Installation Officers</i></p> <p>Claude Luneau <i>Exhibit Technician</i></p> <p>Douglas Kirton <i>Matter/Framer</i></p> <p>Charles Simpson <i>Crater/Carpenter</i></p>	<p>Michael Mathon <i>Processor</i></p> <p>Dolores Nord <i>Assistant Processor</i></p> <p>Joni Stossel <i>Inventory Clerk</i></p> <p>Bev Worthington <i>Sales Assistant</i></p> <p>Information Services Joanna van Beek <i>Chief Information Officer</i></p> <p>Alison Davis Laurence Madden Christopher Sedgwick Ian Wallace Peggy Walker (June, 1980) <i>Information Officers</i></p> <p>Marketing & Promotion Jan Marsh <i>Manager</i></p> <p>Membership Lynn Burgess Sandra MacKenzie (March, 1981) <i>Manager, Membership Services</i></p> <p>Geraldine Shepherd (March, 1981) <i>Membership Assistant</i></p> <p>Paul Pinard Karen Ratcliffe (Sept. 1980) <i>Membership Clerk</i></p> <p>Publications & Design Denise Bukowski <i>Head of Publications & Design</i></p> <p>Marilyn Bouma <i>Assistant to Head of Publications & Design</i></p> <p>Olive Koyama (December 31, 1980) <i>Head of Publications</i></p> <p>Scott Thornley (August 31, 1980) <i>Head Designer</i></p> <p>Richard Male (August 15, 1980) <i>Designer</i></p> <p>Kathleen Doody (September, 1980) <i>Graphic Producer</i></p> <p>Jan Fortune (July, 1980) <i>Assistant to Design Unit</i></p> <p>All photos are by Photographic Services, Art Gallery of Ontario, unless otherwise credited.</p> <p>Design: Margot Boland, Art Gallery of Ontario.</p> <p>On the cover: Vincent van Gogh (Dutch, 1853-1890), <i>Self-Portrait with Straw Hat</i>, 1887; oil on pasteboard, 41 x 33 cm. Rijksmuseum Vincent van Gogh, Amsterdam. Photo courtesy Rijksmuseum Vincent van Gogh.</p>
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